

Full Score

(with piano reduction)

Katharina S. G. Mueller (2024)

Sleep

for SSAATTBB and Tenor Solo

Duration ca. 8''

Text by Katharina Mueller

Sleep now, my worries, in your weary turning wheel
Sleep now fear, so faithful that you are to me
That my mind, like the long-traveled flock
May come to rest, far from the wintered field

Sleep all you day-lit dreams,
Sleep doubt, and dread,
Sleep memory, buried deep,
Leave the stones unmoved
In the darkest chamber of the heart

Stone upon stone colliding in the heart.
Shifting ceaseless light, The webbed shapes of slow-breaking glass
What has been done. What comes next? Where is the threshold into silence?

Sleep now my worries, and my dearest fears.
Sleep doubt, and dreadful memory
Fall into the darker hue,
Like the downward turn of a dove song sigh

I give you a pillow for your head
And a blanket that can embrace all thorns and stains and loose thread
Stray stray till nigh of dawn bid you tenderly from slumber.
And the robin calls the new song

Consonant Cut-offs

When words ending in consonants are followed by rests, the consonants should be placed on the rest. The pitched vowel sound should be drawn out for the full indicated duration notated.

When words ending in consonants are followed directly by a word beginning with a vowel, in time, take care to give the consonant the softest ending possible, ending it just before moving on to the next word.

Look for instances like:

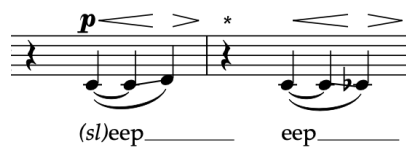
“Sleep, Oh...”

“Far, Oh...”

“Field, oh...”

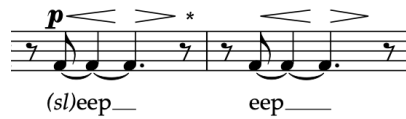
etc.

Text without starting consonant



This piece often relies on singing only the middle vowel sound and closing consonant of a syllable, but omitting the starting consonant.

Sometimes the starting consonant is shown in italics and parentheses, not to be sung, but to guide pronunciation of the syllable.



"(sl)eep" is sung "eep"



Whisper Textures:

At **E1**, **E2**, **E3** and **E4** any vocal part with "Whisper Texture*" indication should whisper (voiceless, soft) the indicated text above that system, until a new texture is indicated, or until a fully-notated entrance.

Underlined syllables are to be stressed. For **E1**, **E2**, **E3**, the two lines of text given are the same, except that the stressed syllables differ. Speak through both lines of text in their given order, then repeat.

To create an even texture, whisperers should **stagger entrances** from **E1** and keep them staggered.

There is no specific rhythm. Instead aim for a normal rhythm and cadence of a speech. To create an even texture, **whispers should move through the text faster than the written-out rhythms.**

Between one whisper texture and another, each singer should finish their sentence normally even if it bleeds into the next texture. The only time a sentence should be cut off prematurely is for the sake of starting a notated rhythm. Notated entrances must be prioritized.

For the Whisper Texture at **E4**, these words do not have to be spoken through as fast as **E1**, **E2**, and **E3**, but should be **heavily punctuated/accented.**

Spoken Texture:

From $\boxed{E4}$ to \boxed{F} , spoken lines are gradually introduced, in notated rhythm, to make the effect of a large crescendo into \boxed{F} . The dynamic is fairly soft until a large final push from mm. 77-82; the speaking should feel like a boost up from whispering, but not yet intense.

Even where speaking is marked “forte”, it should not be shouted, because the effect should be that \boxed{F} , which is sung, is the loudest point. The only thing to approach shouting should be the “fortissimo” “Silence, Silence, Silence!” between Sopranos and Altos in mm. 80-81.

Notes on the Piece:

This music is addressed to the anxious thoughts which, when they are in control, leave no room in the mind for rest. They are their own entity, a force we are left to reckon with; at the same time they are part of us, with us since the beginning (either the *very* beginning, or one of the many beginnings thereafter), and are here to stay. I wish to address my relentless fears with some endearing, to extend an offer of rest – a pillow, a blanket large enough to fit around all of them and give a warm embrace – asking them to leave something untold and unconsidered (un-worried) so that there might be a moment of peace.

To reach out to the composer, contact katya.mueller.24@gmail.com

Sleep

for SSAATTBB and Tenor Solo

Music and Text by
Katharina S. G. Mueller (2024)

♩ = 72 Softly Rocking

Tenor Solo

Sleep _____ Sleep _____ Oh

Soprano

sleep _____ sleep, now sleep. _____

Alto

(sl)eep _____ eep _____ sleep _____ sleep _____ eep _____

Tenor

(sl)eep _____ eep _____ eep _____ eep _____ eep _____

Bass

Sleep _____ sleep _____ sleep _____ sleep _____ eep _____

Piano

♩ = 72 Softly Rocking

pp *mp* *pp*

p *mp* *pp*

p *mp* *pp*

p *mp* *pp*

p *mp* *pp*

place "p" on the "and" of beat 4

place all consonants on last eighth note, NOT next rest

place "p" on the "and" of beat 4

place all consonants on last eighth note, NOT next rest

place "p" on the "and" of beat 4

place all consonants on last eighth note, NOT next rest

place "p" on the "and" of beat 4

place all consonants on last eighth note, NOT next rest

6

mp *mf* *p*

T. Solo
 sleep now_ my wor - ries_____ in your wear - y turn-ing wheel, Sleep_ all my

S.
 wor - ries_____ turn - ing_____ wheel, my_

A.
 eep_____ wear - y_____ turn_____ all,

T.
 eep eep (t)urn - (wh)eel all,___

B.
 sleep_____ sleep turn - ing wheel,

Pno.

10 *mf* *p* **A**

T. Solo fears, _____ faith - full as you are to me.

S. *p* *pp* *p < f* *p < mf*
 Sleep _____ Sleep, _____ Sleep, sleep

Div.
 S. 2 *p < f*
 Sleep, sleep _____ Sleep,

A. *mp* *pp* *p < f* *p < mf*
 my fears, _____ Sleep _____ Sleep, sleep,

T. *p* *pp* *p < f* *p < mf*
 (f)ears, eep _____ Sleep, now eep _____

B. *p* *pp* *p < f* *p < mf*
 (f)ears, eep _____ Sleep, now sleep _____

Pno. **A**

15

T. Solo *p* *mp* *mf* *p*

That my mind like the long trav-eled flock may come to rest,

S. (div.) *pp* *w/Solo* *mp* *unis.*

oh mind, long, flock come to rest, come to rest,

A. *pp* *w/Solo* *mp* *unis.*

oh mind, long, flock come to rest, rest, Oh

T. *pp* *w/Solo* *mp*

oh mind, long, flock come to rest, Oh

B. *pp* *w/Solo* *mp*

oh mind, long, flock come to rest,

Pno.

B Moving More

19

T. Solo

far from the win-tered field. Sleep all you day-lit dreams.

S.

far win - tered field. Sleep you day lit

A.

far win tered field. Sleep all you dreams.

T.

far oh all you dreams.

B.

oh Sleep all you dreams.

B Moving More

Pno.

23

f *f* *mp*

T. Solo
Sleep doubt, and dread. Sleep all my me - mo - ries, bur-ried

f *mf* *f* *p*

S.
dreams. dread, Sleep my me - mo - ries,

f *mf* *f* *p*

A.
Sleep doubt, and dread. eep me - mo - ries,

mf *f* *p*

T.
doubt and dread. eep eep,

f *mf* *f* *p*

B.
Sleep doubt, sleep dread. eep Sleep

Pno.

28 *p* C

T. Solo
 deep. _____ Leave the stones un - moved _____ in the dark - kest

S.
mp *pp*
 deep. _____

A.
mp *ppp* unis. *p* *pp* *p* *pp*
 deep, deep. (st)one _____ oh _____

T.
mp *ppp* *p* *pp* *p* *pp*
 deep, eep. _____ (st)one oh _____

B.
mp *ppp* *p* *pp* *p* *pp*
 deep, deep. _____ Stone _____ oh _____

C

Pno.

Growing

To T.

SOLO

33

T. Solo

cham ber of_ the heart.

S.

(h)ear_t_ (d)ar - kest cham - ber the heart, heart._____

Div.

S. 2

heart. Oh

A.

ear_t_ dar - (k)est (b)er of_ the. heart, heart Oh

T.

(h)ear_t_ (k)est (ch)am of heart. Oh_____

B.

heart dar - kest cham of_ heart. Oh

Growing

Pno.

D Pouring Forward

38

S. 1
sleep, sleep — sleep. — Oh

S. 2
sleep, oh sleep, —

A.
sleep, — sleep, — sleep. Oh

T.
— sleep — eep — oh sleep. Oh

B.
sleep — sleep oh sleep. Oh

p
pp
drop out

D Pouring Forward

Pno.

E1 ♩ = 80 Eerie, Sural

*Texture 1:
Ssstone upon ssstone col-lid-ing in the hhheart. Stone u-pon stone col-lid-ing in the hear-t

Stop when out of air. Proceed to Whisper Texture 1*

43

S. *ppp*

A. *ppp* *mp* Pitchless Stage Whisper
 Stone up on stone col -

T. *ppp*

B. *Whisper Texture 1
pp create white noise of whispering



46

S. [Blacked out staff]

A. *p*
 lid - ing in the heart. Stone up - on ss - stone Stone up - on ss -

T. create white noise of whispering [Come to Phrase End and Stop]

B. [Blacked out staff]

49

S. *fpp*

A. stone, Stone up-on ss-stone col-lid-ing in the heart.

T. *mp* Pitchless Stage Whisper
 Stone up-on ss-stone col-lid-ing in the heart. col-lid-ing in the heart. Stone up-on

B. *fpp* Come to Phrase End and Stop



E2 *Texture 2: *Shif-ting cease-less ligh-t, the webbed shapes brea-king glass*
Sh-shift-ing sss-ce-less light, the webbed sh-shapes of ss-slow break-ing glass-ss

53

S. *fpp* white noise

A. *fpp* create white noise of whispering

T. *mf*
 stone Shift - ing cease less

B. *mf* Pitchless Stage Whisper
 Shift - ing cease - less light, the webbed shapes - sss of slow break - ing

Come to Phrase End and Stop

S.

A.

T.
 Shift- ing cease - less light, the webbed sh - shapes shapes of slow break-ing glass - sss

B.
 glass - sss Shift - ing cease-less light, the webbed shapes of slow break-ing



E3 *Texture 3: *wh-What has been done? wh-What comes next? wh-Where is the threshold into ss-silence*
What has-zz been done? What comes nex-ss-t? Where is-zz the thre-sh-old into si-lence-ss

58 *mf* Pitchless Stage Whisper

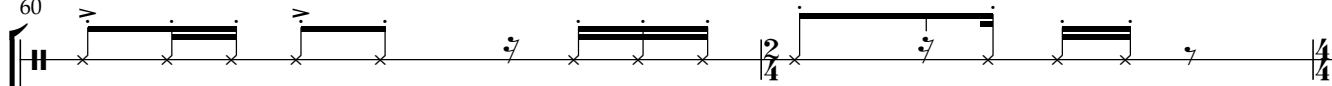
S.
 What has been done? What? What comes next? Where? Where?


A.
fp white noise
 Whisper Texture 3*


T.
fp white noise
 Whisper Texture 3*

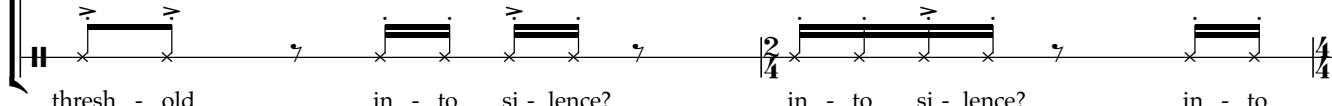
B.
(mf) glass. *mf* What has been done? What comes next? Where is the

60

S.  Where is the thresh - old? What has been done? What comes next?

A. 

T. 

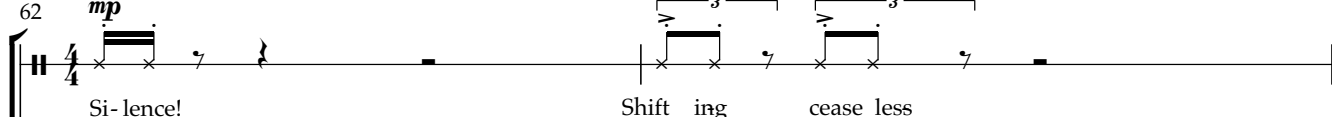
B.  thresh - old in - to si - lence? in - to si - lence? in - to



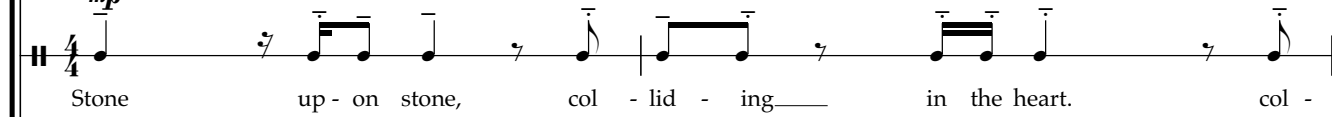
E4 Moving Forward

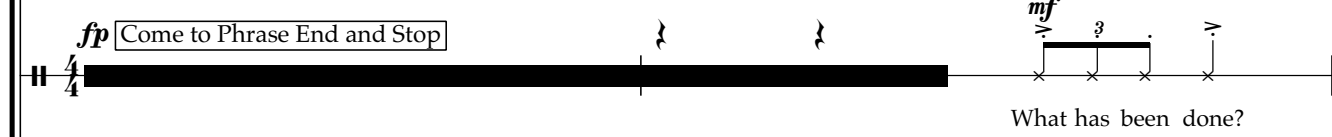
**Texture 4: Sss-stone, sss-stone, col-lide, heart. Sh-shift, sss-cease, light, web. Sh-shape, sss-low, break, glass. Thresh-sh-old, sss-si-lence*

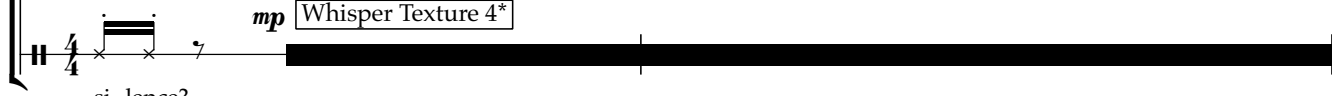
62

S.  *mp* Si - lence! Shift ing cease less

A1 Speak
A2 Pitchless Stage Whisper

A.  *mp* Stone up - on stone, col - lid - ing in the heart. col -

T.  *fp* **Come to Phrase End and Stop** What has been done? *mf*

B.  *mp* **Whisper Texture 4*** si - lence?

S1 Pitchless Stage Whisper
S2 Speak

64

S. *mp*
Shift-ing cease less sss light, the webbed shapes of slow break-ing glass.

A.
lid-ing in, in the heart. Stone up-on stone, col-

T.
What comes next? Where is the thresh-(sh)-old, the thresh-(sh)-old,

B.



67

S. (sh) - Shift ing cease less light, the webbed (sh)shapes of slow break-ing glass.

A. *mp*
lid-ing in the heart. col-lid-ing in the heart. Stone up-on

T. *mp*
What has been done? What? What comes next? Where is the thresh old in-to (ss)-si-lence?

B.

Both Speak

T1 Speak
T2 Pitchless Stage Whisper

70

Both Speak

S. Shift - ing cease less light, the webbed shapes of slow break - ing glass. the

A. stone. col - lid - ing in the heart. Stone up - on stone.

Both Speak

T. Where is the thresh - (sh) - old in - to si - lence?

Sung *mp* *legato*

B. Where is the thresh - old? Where



72

mf

S. webbed shapes of slow break - ing glass, the webbed shapes, Where is the thresh - old

A. Where is the thresh - old in - to si - lence? si - lence? in - to

Sung *mp*

A2 si - lence? Where is the

T. in - to si - lence? **Sung** *mp* Where is the thresh - old? Where is the

mf

B. is the threshold Where is? Where is the thresh - old? Where is the

rit.



Tenor Solo *mf*

Oh___

S. *f* *mf* **Sung**

in - to si - lence? to si lence si - lence! Oh___

S2 *f* **Sung**

si - lence in - to si - lence? Si - lence! Oh

A. *f* *mp* *f* **Sung**

si - lence. Where is the thresh old in - to si - lence? Oh

A.2 *f*

thresh - old in - to in - to si - lence? Oh

T. *mf* *f*

thresh - old in - to in - to si - lence? Oh oh

B. *f* *mf* *f*

thresh - old in - to si - lence? Oh oh

Pno. *rit.*

78

T. *ff*
Sleep, sleep, sleep, — now my wor ries, my dear-est fears,

S. *ff* *f* *ff > f*
Sleep, sleep, sleep, — Sleep Oh

S.2 *ff* *f* *ff > f*
Sleep, sleep, sleep, my wor - ries, — Sleep Oh

A. *ff* **unis.**
Sleep, sleep, sleep now my wor ries, my dear-est fears, dear-est fears,

T. **Div.** *ff* *f* *ff > f* **T1 only**
Sleep, sleep, sleep, — Sleep, my dear-est fears,

B. **Div.** *ff* *f* *ff > f*
Sleep, oh sleep, oh sleep, — Sleep, Oh

S. **F** ♩ = 80 Immense

84

T. all doubt, Oh Sleep.

S. *f* *mf* *f* *mf*
sleep, oh sleep, Sleep,

S.2 *f* *mf* *f* *mf*
sleep, oh sleep dread - ful me - mo - ry. Sleep, sleep

A. *f* *mf* *f* *mf* *mp*
sleep oh dread sleep, Oh Sleep,

A.2 *f* *f* *mf* *mp*
sleep, doubt, oh dread sleep, Oh Sleep, oh.

T. *f* *mf* *f* *mf* *mp*
sleep, all doubt, oh sleep, Oh Sleep,

B. *f* *mf* *f* *mf* *mp*
sleep, oh sleep, Oh Sleep,

S. *f* *mf* *f* *mf* *mp*
sleep, oh sleep, Oh Sleep,

G Flowing

89

pp

Fall _____

T.

S.

S.2

A.

A.2

T.

B.

Pno.

The musical score is arranged in a system with seven staves. The vocal parts are: Tenor (T.), Soprano (S.), Soprano 2 (S.2), Alto 1 (A.), Alto 2 (A.2), Tenor 2 (T.), and Bass (B.). The piano part (Pno.) is at the bottom. The score is in 4/4 time and features various dynamics: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The lyrics include "sleep," "oh," "sleep.", "eep," and "Sleep,". The piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes. A rehearsal mark 'H' is present at the top right and bottom right of the page.

SOLO

T. *mp* *pp* *mp*
 in - to a dark - er hue, like the down - ward turn

S. *p* *pp*
 ooh
 (match solo's vowel)

A. *p* *p*
 ooh (match solo) ah (match solo)

T. *p* *pp*
 ooh (match solo) ah (match solo)

B. *p*
 ooh
 (match solo)

Pno.

up an octave
if necessary

I ♩ = 72 Serene

100

of a dove song sigh.

Oh sleep, please sleep,

Oh sleep, please sleep,

ah
(match solo)

sss - leep
(pitchless)

sss - leep

Pno.

106

S. *p* ³ I give you a pil-low, for your wear-y head. I give you a blank-et

S.2 *pp* ³ I give you a pil-low_ wear-y head. I give you a blank - et

A. *pp* *pp* now sleep please now sleep, oh

T. *pp* *pp* now sleep please now sleep, oh

B. *p* *pp* *p* sss - leep sss - leep

Pno.

The musical score is set in a key with three flats (B-flat major or D-flat minor) and a 5/4 time signature. It consists of five vocal staves and a piano accompaniment. The Soprano (S.) part begins with a piano (*p*) dynamic and features a triplet of eighth notes. The Soprano 2 (S.2) part starts with a pianissimo (*pp*) dynamic. The Alto (A.), Tenor (T.), and Bass (B.) parts have lyrics that are partially obscured by the piano accompaniment. The piano accompaniment (Pno.) features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

rit.

110

S.1 *mp* that can em - brace_ all stains and thorns and loose thread. *mp* *pp*

S.2 *mp* that can em - brace_ all stains and thorns and loose thread. *mp* *pp*

A.1 sleep brace stains and thorns loose thread, thread. *mp* *pp*

A.2 sleep em - brace and thorns loose thread, *mp* *pp*

T. sleep, sleep unis. all and loose thread, *p* *mp* *pp*

B. thorns loose thread, *pp* *mp* *pp*

rit.

Pno.

J ♩ = 72 Serene

114

S.1 *mp* Sleep Sleep

S.2 *p* Sleep, Sleep,

A. *p* eep, eep,

T. *p* eep, eep,

B. *p* Sleep sleep,

Pno. *p*

J ♩ = 72 Serene

Detailed description: This page of a musical score, numbered 114, is for a piece titled 'Serene' with a tempo of 72 beats per minute. The score is written for five vocal parts (Soprano 1, Soprano 2, Alto, Tenor, Bass) and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The vocal parts feature lyrics such as 'Sleep' and 'eep,' with dynamic markings of *mp* and *p*. The piano accompaniment consists of chords and melodic lines in both hands, with a dynamic marking of *p*. The score is divided into four measures, with a repeat sign at the end of the first measure in each part.

119

T. Solo

Stray, _____ stray _____ till nigh of dawn - nn _____
(close on n)

p *mp* *mf* *p*

S.

sleep, _____ Sleep, _____ Sleep, eep,

unis. *p* *mp* *p* *p* *pp*

S.2

oh sleep,

A.

eep, _____ eep, _____ eep, eep,

(Db) *mp* *p* *pp*

T.

eep, _____ eep, _____ eep, eep,

p *p* *p*

B.

Sleep _____ Sleep, _____ Sleep Sleep

p *p* *p* *pp*

Pno.

K Take Time

125
T. Solo *mp* *mf* *p* *Solo*
bids you ten-der-ly from slum ber, and the

S. *mp* *mf* *pp*
Sleep from slum - ber

A. *mp* *mp* *mf* *pp*
Sleep from slum - ber,

A.2 *mf* *mp* *pp*
Sleep you ten-der-ly slum - ber,

T. *mp* *mf* *mp* *pp*
Sleep you ten-der-ly slum - ber,

B. *mp* *mp* *mf* *pp*
Sleep ly from slum - ber

K Take Time

S. *mp* *mf* *pp*

♩ = 72

poco rit.

130

T. Solo

ro - bin calls the new song.

S.

Oh Sleep, sleep.

A.

Oh sleep, sleep.

A.2

Oh eep, sleep.

T.

Oh eep.

B.

Oh sleep.

♩ = 72

poco rit.

S.

pp